



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY.
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD;

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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THE introduction of the Classical Chamber Concerts, within the last two or three years, forms a new epoch in the musical season of the metropolis. With the exception of the Philharmonic meetings, the various musical performances given by the members of the profession had, previously, been little calculated to effect an improvement in the public taste. The music selected on these occasions too frequently consisted of the popular ballad of the day, and the well worn glee; or if a higher flight were attempted, it usually stopped short at the hackneyed Italian Scena, or an instrumental concerto, in which mechanical difficulties supplied the place, but scarcely compensated for the absence, of every other species of merit. The *beneficiare* principally depended on his connexions for his audience; or, if he were of a spirited or speculative disposition, he perhaps engaged the last new singer at the opera. From December to March, in years not long gone by, the triumphs of the art were chiefly celebrated at the private meetings of the Catch and Glee Clubs, or by the actors of the Madrigalian *corps*. Instrumental chamber music, which alike demands an accomplished artist to execute, and a cultivated taste to appreciate, was confined to a small circle of select *dilettanti*. Now, the London musical season commences with the public performance of this high order of composition. The caterers for the instruction and amusement of the frequenters of the concert-room, boldly rely for attracting an audience upon the charms of such music as would excite the liveliest interest, and satisfy the severest judgment of a social band of the writer's most intelligent compatriots, at his private *soirée*. The programme of this new species of performance is short; but each piece is a string of pearls. The quartette, and its sister compositions, from the duet to the nonette, the fugue, the impassioned adagio, the noble concerto, the romantic scena, the serious cavatina, follow each other in sweet succession; the little band of performers are encircled by their attentive auditors; while

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all seem inspired with one mind, and animated with the same feeling. The prolonged silence indicates the deepest interest; the subdued whisper acknowledges the sympathy felt at particular points of the performance; and the cordial applause, at the close of each piece, appears a relief to the high-wrought enthusiasm of the hearers. Thus the composer of past days is brought forward to receive his due meed of praise; the writer of the present time is incited to renew his strength; the artist is placed in the most effective situation; and the taste of the amateur is rapidly advanced to perfection. Of these delightful *re-unions*, the most prominent are those of Mori, Watts, Tolbecque, Moralt, Lyon, Lindley, and Dragonetti; those of the youthful band, Blagrove, Gattie, Hill, Dando, Lucas, and Howel; and the pianoforte *soirées* of Mr. Moscheles. By their exertions, the English public have become acquainted with the posthumous works of Beethoven, the last legacies of this mighty genius, which required the most finished performers for their just portraiture, the most patient of auditors to discover their numberless latent beauties.

Haydn, Mozart, and Beethoven, who had been monopolized by the Philharmonic subscribers, now have their claims to consideration freely submitted to the public, and even those who have been wrapped in wonder at the grandeur of the symphonies of these great masters, have learned to love the exquisite finish, and beautiful repose of their chamber compositions. To the great names we have mentioned, are added those of Onslow, Spohr, Romberg, Fesca, Reisiger, and Sebastian Bach, a splendid train.

The schemes of Mr. Moscheles, culled from many of the same authors, and interspersed with his own masterly compositions, have evinced equal brilliance. We observe, that the concerts, for the present season, of the parties we have named, are announced. Sir Henry Wheatley has addressed a communication to Messrs. Mori and Lindley, in which he states that Her Majesty has been graciously pleased to grant her patronage to their Classical Concerts. Mr. Moscheles has issued a programme for his first *soirée*, which, when we consider his attainments as a performer, and his extensive acquaintance with ancient and modern classical music, offers a very interesting field of investigation. To hear the productions of Scarlatti, the Bachs, Handel, and the old writers in the strict school, contrasted with the works of Clementi, Cramer, the intelligent artist himself, Mendelssohn, Beethoven, Weber, and Thalberg, and these executed in a tone and spirit congenial with their respective excellencies, is an event which the lover of sterling music, the great composer, and the consummate artist, may anticipate with unmingled pleasure.

MUSIC IN PARIS IN 1837 (*continued.*)

[Ella's Musical Sketches. MS.]

The popular institutions connected with Musical Instruction, and the Drama, when surrounded by the elements of revolutionary warfare, have always received the protection of the people of France: no act of political frenzy ever threatened the destruction of the Conservatoire, no deed of Vandalism ever tarnished the reputation of the Académie de Musique, amidst the anarchy and turbulence of the two revolutions they have so fortunately survived. If sympathy for the sacred productions of the classical composers be no part of the nature of the present race of Frenchmen, it is but due to their taste and judgment to state, that the per-

performances of National, and Italian operas, in Paris, are the admiration of all dramatic composers, and the envy of all other nations. Indeed, the excitement of dramatic music is quite congenial to the combustible temperament of our neighbours, and music, short of stirring up the passions to a frenetic degree of "high pressure" is voted cold as ice and an insufferable bore.

The intelligence of French audiences may be partly attributed to those social habits of the people which bring them so often in contact with artists, whose information on subjects connected with their art is of course so profitably received by those who seek their society; in addressing myself, right and left, to persons seated next to me in the pit of the Academie de Musique, I have been both surprised and delighted with the good sense and right feeling displayed in the observations of amateurs on music and its execution. An opera founded on Paul de Kock's *Notre Dame*, entitled *Esmeralda*, was deservedly damned on its third representation. The gallantry and patience of a small majority tolerated this production of a lady composer with some degree of reluctance at first, but the good sense of the people at last got the better of every other consideration, and I was present to assist with my humble voice in condemning a work which, although not totally devoid of merit, yet was unworthy of the reputation of the theatre, and by its continuance only deprived the magnificent appointments of the establishment doing justice to those productions of a higher order, which never fail to compensate me for a journey to Paris.

The following account of the sensation produced by changes occasioned by an act of the government, will show to what extent the Parisians were watchful for the welfare of their national opera, and the patriotic feeling with which the director replied to the reports which accused him of an intention to sully its fame.

Onremo delling of the constitution under Louis Philipe, a rigid enquiry into the expense of the royal theatres speedily occupied the attention of government with a determination of curtailing the amount of their subvention; after an animated discussion on the progress of the arts, the taxation of the people, and the propriety of economy, the original sum of 32,000*l.*, annually voted to the Academie de Musique, was considered too exorbitant, and the reduction of 12,000*l.* was finally agreed to by the Chamber of Deputies. The theatre, with its pecuniary aid thus crippled, was not however deprived of its spirited director, Veron, who, nothing daunted by this sudden lopping off of his hitherto main stay, vigilantly enquired into the efficiency of the persons employed in every department, and forthwith dispensed with the services of singers, dancers, scene painters, and other superfluous dependents, who were chiefly denominated *doublures*, seldom in active or useful occupation. Rumour soon mis-stated facts, and the press teemed with complaints of the discharged artists; the people were greatly excited, and groups of musical amateurs, collected in the various coffee-houses, were loud in denouncing the management.

To appease the musicians, disabuse the public mind of prejudice, and, in reality, to avert the consequences of a suspected *emeute*, an explanation from the manager was published much in the following terms.

"It is true that, in the emergency of my position, I have endeavoured to meet it, partly by ridding the theatre of artists whose talents I think may safely be dispensed with, and also in the economy of the engagements of those who remain with me, but nothing *visible* to the audience is in any way affected by the change that prudence has dictated; for I have neither diminished the efficient force of those employed on the stage, or reduced the number of the orchestra. Were I to suffer retrenchment to injure, in any way, the splendour and renown of the first lyrical theatre in the world, I should deserve the anathemas of every lover of the arts, and be undeserving of the name of a Frenchman."

Veron kept his word, and produced Meyerbeer's "*Robert le Diable*" with unexampled grandeur of scenic and musical effect; and it is said that, by the permanent attractions of this opera, he realized a handsome fortune, retiring from his service with the significant title of "*Veron le Grand!*"

It may not be uninteresting to some of my readers unacquainted with theatres in Paris to know a few particulars as to the nature of the performances, and size of the Academie de Musique. Before the proscenium it differs, in length and

breadth, very little to the dimensions of our Italian Opera House ; but the stage, and all its offices are considerably larger, and better calculated for grand spectacle. The performances take place on Mondays, Wednesdays, Fridays, and occasionally on Sundays, throughout the year. Operas, with dancing incidental to the drama, are the most popular ; but when a ballet of action is given, it is usually preceded by a short opera, or one curtailed of an act ; beginning at seven and finishing at eleven o'clock.

Some idea of the resources of this operatic establishment may be formed, on learning the numbers employed in the representation of " *Les Huguenots* ;" viz., five soprano, five tenor, and four bass voices, principals ; eighty choristers (not of Lejeune's croaking starvelings), dancers and supernumeraries extra. The orchestra comprises about ninety of the best disciplined musicians in Paris, and although the band of the Conservatoire Concerts takes precedence in point of numbers, yet for the execution of intricate music of the modern opera, Rossini and Meyerbeer tell me there is not its rival in any theatre in Europe !

The screaming abuse of the *portamento*, of the old French School, is now obsolete, and the vocalization of Cinti, Dorus, and Falcon, is quite as pleasing as that of the Italian prima donnas ! The nasal sounds of the French language, however offensive, are less disagreeable to my ears than the violent accent on the last syllable, and the strong emphasis of the last word of a sentence. In a pathetic scene of the *Huguenots* I can scarcely resist laughter from the effect of Nourrit's delivery of " *Tu m'aimes ? Tu me l'as dit ?*" in which he dwells with lingering expression on *ai-me*, and *dit* most unmusically. The comparative euphony of language is perpetually a subject of dispute amongst German, French, and English musicians : of the three sounds, palatic, guttural, and nasal, the two last are certainly least euphonious, and abound in the German and French languages, and with all my admiration of the melodious accents of language, the nervous and impressive text of the pure Saxon wedded to the sublime and immortal strains of Handel, when sung even in Italian, seems deprived of all its dignity and force of expression. The guttural tenor voice of Nourrit, I confess, renders his enunciation more offensive to my ears than that of Levasseur's, the bass singer. Engrossed in my admiration of the beautiful perfection of the whole musical performance of principals, chorus, and band, in the concerted music especially, all the blemishes of the above occasional shocks of the language are soon overlooked, and I must honestly confess that I never have heard operas performed elsewhere that so utterly defy criticism as *Möise*, *Robert*, *Guillaume Tell*, and *Les Huguenots*. I can never forget the first night's performance of *Guillaume Tell*, in 1829 : never did an opera so captivate me by the united excellence of its music and execution. I was literally spell-bound, and unable to quit Paris to pursue my journey to Italy ; indeed my situation reminded me of the professor from Oxford coming to London *en route* for the sea side, and having chanced to witness *Pasta* in the *Medea*, she so enchanted the Grecian scholar as to induce him to pass his vacation entirely in London, and repeat his visits to the Italian Opera.

THE PURE VOCAL SCHOOL.

A REQUIEM AT THE GLEE CLUB.—And it was about the fourth hour. And the ruler of the feast, which being interpreted signifieth of the Glee Club, arose, and in solemn tones, more solemn countenance, and wig of yet more solemn hue, lifted up his voice, and gave forth a toast. And the toast was—"to the memory of our brother that sleepeth." And the toast was drunk in solemn silence.

Whereupon it came to pass that the chief musician arose. And his height was four cubits and a span. And his countenance was troubled, his hairs grey, and he was clad in dark coloured raiment. And they also who chaunted to the sound of the viol, cornet, flute, harp, sackbut, psaltrie, and all kinds of musicke, arose and followed him. And the chief musician sate himself down at the dulcimer.

And the ruler of the feast stood forth and commanded, saying, Sing ye the song which is called *Audivi vocem*. And the chief musician played upon the dulcimer. Then they who chaunted to the sound of the viol, cornet, flute, harp,

sackbut, psaltrie, and all kinds of musicke, all with one accord lifted up their voices to sing even as he had commanded them. And yet a little while their song was sad, but of one accord; and again a little while, and they became confused, and their countenances fell, and they were wroth one with the other. And the trouble of the countenance of the chief musician waxed more and more. And he was sore amazed, for there appeared no help unto him.

And the voices of those who chaunted to the sound of the viol, cornet, flute, harp, sackbut, and all kinds of musicke, dyed away one by one, even as the flower of the field withereth before the noontide sun. And it came to pass, that those who in the olden time were accounted good and acceptable singers unto the ruler of the feast, and all they that were assembled together, no longer uplifted their voices to sing the song which is called *Audivi vocem*.

But the chief musician turned not aside from the task unto which he had proved himself, and girded up his loins. And although the voices of those who chaunted to the sound of the viol, cornet, flute, harp, sackbut, psaltrie, and all kinds of musicke, dyed away one by one, yet did he not cease to play upon the dulcimer even unto the end, according as the ruler of the feast had appointed unto him.

And when it came to pass that there was an end to the playing on the dulcimer, and to the singing of those who chaunted to the sound of the viol, cornet, flute, harp, sackbut, psaltrie, and all kinds of musicke, the chief musician arose and returned unto the place given unto him at the feast.

And they who chaunted to the sound of the viol, cornet, flute, harp, sackbut, psaltrie, and all kinds of musicke, followed the chief musician with unseemly countenances. And they stuffed their napkins into their mouths that their merriment might not be known unto the ruler of the feast, and his brethren who were assembled around him. And they mocked the chief musician, saying, "Is this He who composeth after the manner of the men of old?" And there was none to answer them.

And the ruler of the feast and his brethren who were assembled around him, marvelled greatly, saying one unto the other, "Is this the song of mourning which they who chaunt to the sound of the viol, cornet, flute, harp, sackbut, psaltrie, and all kinds of musicke, were to sing to the memory of our brother that sleepeth?" And they were greatly disquieted within themselves, and they would not be comforted.

DEATH OF FERDINAND RIES.

WE regret to announce the demise of this celebrated composer, pianist, and *protégé* of Beethoven. He died after a short illness on the 13th inst. His remains were interred on the 16th, and were accompanied to their final resting place by a numerous band of professors and personal friends of the deceased. The profession has thus been deprived of one who adorned its ranks, and who was held in high estimation by all. We subjoin some account of his personal and professional history.

M. RIES was born at Bonn, in the year 1784. His father was leader of the orchestra of the Elector of Cologne, and his grandfather had been first violinist in the same band. At five years of age he began to display the dawning of great musical talents, which were encouraged by his father, under whose auspices he commenced his first studies in that art; his subsequent master was Bernhard Romberg, who was then a member of the Court Chapel of the Elector. When nine years of age, Ries composed a minuet, which appears to have been his earliest production. When thirteen he went to Strasberg in Westphalia, to receive lessons in thorough bass and composition; but his master not proving equal to the development of such a genius, only taught him the violin; and after a residence of a few months he returned to his paternal roof, which he shortly afterwards left for Munich. Here being left to himself, and young, he was exposed to a thousand difficulties, under which, had he not possessed an active and energetic mind, he would have sunk. Finding no employment for his talents, he removed to Vienna, which he was enabled to do from the savings of what he earned by copying music. His principal motive in selecting Vienna as the theatre of his endeavours, was the expectation of the patronage of Beethoven, who had been an early friend of his

father, and whose works he had particularly studied. Arrived in Vienna, he immediately applied to the maestro, who not only received him with kindness, but evinced in every possible manner his affection and regard for the child of his early friend. Having first relieved all his pecuniary distresses, Beethoven agreed to give him instruction, and to advance his interests in the musical world to the fullest extent of his power. Ries was indeed the first pupil that Beethoven publicly acknowledged. An interesting anecdote attended the *débüt* of Ries.

He had selected on this occasion for his performance, the concerto of Beethoven in C minor, and which at that time had not been published. As a cadenza was requisite, Ries, distrusting his own abilities, requested Beethoven to compose one for him; this he would not do but desired Ries to compose one himself, as he was perfectly competent to the undertaking. In compliance with the wishes of his master, Ries set himself to work, and produced his cadenza. Beethoven was much delighted with it, one passage excepted, which appeared to him too abtruse and complicated to be attempted at a first performance in public. Ries would not however be persuaded to make any alteration in the passage; convinced that practice would enable him to overcome the difficulty. Beethoven still doubtful of the capability of his pupil to execute the cadenza expressed his wish to hear it before Ries's appearance in public. Ries failed at this rehearsal and Beethoven told his pupil he considered it a rash attempt.

Still nothing would persuade the young aspirant to lay aside his hopes; his pride was roused, and on his return home, he set himself to work, and conquered. He did not mention his success to his master. The day arrived; Beethoven stood by him to turn over; he executed the passage brilliantly, to the great and undisguised satisfaction of his master; who after having bestowed the warmest panegyrics on his perseverance, candidly acknowledged that had he not succeeded, he never would have given him any further instruction. Beethoven's lessons to Ries it should, however, be here remarked, were only on the practice of the art; he would not give instruction in composition; saying in the first place, that he did not feel competent to explain the subject, and that he felt he should be trespassing on the peculiar province of Albrechtsberger, who was considered to be the first master of that branch of the science.

Albrechtsberger was far advanced in years, and it was not without difficulty he was persuaded to receive Ries as a pupil. He at length agreed to commence his instructions at what was considered a very high price at Vienna, namely, a ducat a lesson; and as Ries possessed but twenty eight ducats, he was unable to profit by his store as much as he could have wished; still his musical memory being remarkable, he retained enough of Albrechtsberger's instructions in the twenty-eight lessons he took, to be of eminent use to him in the further prosecution of the science.

Ries arrived in England in 1813, and was admitted a member of the Philharmonic Society. He subsequently married in this country. His professional success in London was great, and the popularity with which his compositions were received was such, as to afford him the opportunity, after a residence of twelve years, of retiring to his native country with a fortune sufficient to have enabled him to pass the remainder of his life in professional ease. He purchased a residence at Godesberg, in the neighbourhood of Bonn; but the great commercial crisis which this country witnessed soon afterwards, is supposed to have proved very injurious to his property, the greater part of it being invested in a London commercial house.

The result of this change of circumstances was to plunge him once more into active life, and the journeys which he then undertook were principally for the purpose of obtaining a permanent appointment as Kapel Meister. It was at this period that he composed his opera of "The Robber's Bride," which was received every where, but particularly at Berlin in 1830, with marked favor. He now removed his family to Frankfort on the Maine, with the view of devoting himself entirely to composition. The first interruption to this course of life was a professional visit to England, where he was summoned, partly to write for a London manager his magic opera "Liska, or the Witch of Gullensteen," and partly that he might conduct the Musical Festival at Dublin. He next visited Italy, in the Autumn of 1832, whence returning once more to Frankfort, he continued to devote

himself to composition until the Spring of 1834, when he received the appointment of Director of the Orchestra, and of the Singing Academy of Aix la Chapelle. In 1836 he again went to Frankfort, where he was last Summer installed Director of the Cecilia Society, founded by Schelble. Ries has produced upwards of two hundred compositions. His symphonies will vie, perhaps, with those of any composer, if we except the honoured names of Haydn, Mozart, and Beethoven. His compositions for the pianoforte are written not so much with the view of exhibiting the skill of the performer as of gratifying the ear of the real lover of music. The earnestness of the Beethoven school is certainly discernable in them, though they are far from possessing that depth and profundity which distinguish the works of that master. Ries was most successful in those compositions in which the piano was combined with other instruments—as for instance in his concertos, of which he has published nine, that in F sharp minor being a very general favourite.

Though his operas were favourably received, he cannot be looked upon as having achieved greatness in the dramatic branch of his art; while on the other hand, no lover of sacred music can deny his ability as a composer for the church. His cantata—"The Triumph of Faith," (*dei Sieg des Glaubens*) is much admired on the Continent. His oratorio—"The King's in Israel," has been already fully noticed in the pages of the Musical World—(vol. 6, p. 133.) His last opera is said to have been performed at Algiers at the time of the French; we know not, however, how far this statement may be depended upon.

Ries has left a younger Hubert Ries, resident at Berlin, whose musical talents, and skilful violin performances, procured him in 1820 the appointment of Chamber Musician to the King of Prussia.

Ries gave a farewell concert in London in May 1824, when he returned to his native town. He visited the metropolis during the last season.

REVIEWS.

Seven characteristic pieces (Le Pianiste Moderne, No. 44.) composed by Felix Mendelssohn Bartholdy. WESSELL.

The celebrated "Lieder ohne worte," Book 3 of Original Melodies for the Pianoforte, composed by Felix Mendelssohn Bartholdy. NOVELLO.

The *Characterstücke* of which Mr. Wessell has issued an English edition, is an early production of M. Mendelssohn, and the pieces are interesting, not only as excellent in themselves, but as strong proofs of the fecundity of talent which, even at this period, marked the career of the composer. Here and there are passages which, as Mozart observed in alluding to his opera of *Die Entführung aus dem Serail*, "have all the marks of being written by a young hand;" and there are also many respecting which M. Mendelssohn might say, as we overheard Wesley remark of a very youthful composition—"I am surprised how I ever could have written it." The precocious development of genius may excite admiration; but it has frequently proved but a feeble gleam of future glory: culture, experience, and the mechanical facility of composition are to be attained, ere the composer strikes into the right track. The genius of a Mozart induced him to hold in contempt his early operas, which are characterized by a strange paucity of original ideas, and a slavish imitation of the popular operatic writers of his time.

The "Characteristic Pieces" cannot lie under the imputation of want of originality. The movements Nos. 1 and 6 overflow with tenderness and passionate expression, whilst they are as clear and regular in their outline, as they are original in idea. Nos. 2 and 4 are instinct with the brilliant and energetic train of thought which has marked much of the composer's subsequent writings; and in No. 7 may be discerned the germ of the delightful overture to the *Midsommer's Night's Dream*. Nos. 3 and 5 are in the fugued style: the former in its phraseology partaking largely of a union of Handel, Bach, and Moscheles. The commencement of the theme is quite Handelian, whilst the play made around the tonic in the 3rd and 4th bars is after the manner of Bach. The accompaniment to the theme in the bass in bars 48, 49 and 50 is more in the style of Moscheles, and the quaver followed by the two semiquavers ascending through the harmonies is a favourite thought

with our pianiste. The fugue in A is elaborately worked, and the usual arts of diminution, augmentation, inversion, &c., are liberally employed; and towards the close there is much of the *con fuoco*. There are here and there licenses which the judgment of the composer, matured by experience, would probably now reject; and the recurrence of the unprepared fourth falls unpleasantly on the ear. We are not fastidious, and recognize a wide distinction between the rules laid down for vocal composition in the old school, and the licenses allowed in the combination of instruments with the voices, or the union of melodies on the full organ. Thus Mendelssohn in the noble chorus "Rise up, arise," uses the unprepared fourth with an unexampled grandeur, and for which he has the authority of Beethoven in the *Meerestille*. But in passages where this chord presents itself to assist in the progress of the subject, and not for any particular or striking cause, it offends rather than gratifies.

These meritorious and clever studies are valuable in improving the mechanism of the hands, and what is better, of refining and enlarging the taste of the performer.

The original melodies are six in number, of which Nos. 3, 4, and 6 have afforded high gratification. No. 4 is short, but is a gem of singular beauty. The *canto* and *tenore* in No. 6 answering each other amidst the subdued murmur of the accompaniment, abound in the dreaming melancholy which we find in the slow movements of Beethoven. The close is exquisite. No. 5 is an *agitato*, well declaimed throughout, displaying some fine undulation in its progress. Nos. 1 and 2, although good, are not very original in their structure. The number is altogether fully equal to its predecessors, and demands a patient study for the perfect development of its many and charming novelties.

A Treatise on Instrumentation, approved of by the Academy of Fine Arts, and used at the Conservatoire, by G. Kastner. PARIS.

A really sound work on instrumentation by a practical musician has long been a desideratum, and our young artists have suffered much inconvenience in their first essays in orchestral composition for want of such a reference. The publication of M. Kastner, it would seem from the recorded opinion of Meyerbeer, is likely to prove a valuable assistant to the students, and we cannot do better than recommend it to their notice in the terms in which Meyerbeer writes with reference to its merits.

"The treatise on instrumentation which M. Kastner has sent me, appears to me to be a work of incontestable utility, conceived and executed with talent and precision. It develops with remarkable clearness and truth the mechanical scale of each instrument, its powers and limitations; and whilst pointing out what should be avoided, teaches every effect that can be legitimately produced. All these things are well demonstrated, traced to the best sources, and logically arranged.

"The work will be of immense utility to young composers who may consult it. Thus, having before their eyes all the resources of the modern orchestra, they will learn without trouble that which in general is only acquired by long experience, and after many unsatisfactory essays."

(Signed)

GIACOMO MEYERBEER.

METROPOLITAN CONCERTS.

CLASSICAL CONCERTS.—Messrs. Mori and Lindley, in answer to their application for the high honour of Her Majesty's patronage to their Classical Concerts, have received the following communication from Sir H. Wheatley:—

"Gentlemen, I beg to acknowledge the receipt of your letter of this day accompanied with one for the Queen, which I have not failed to submit to Her Majesty; and I am directed to inform you, that Her Majesty will be graciously pleased to grant her patronage to your Classical Concerts, which you propose to continue during the season at Willis's Rooms." I have, &c.

"To Messrs. Mori and Lindley.

H. Wheatley."

SOCIETY OF BRITISH MUSICIANS.—The second concert of this Society was held on Monday evening. The instrumental compositions were a new *sinfonia* by H.

Westrop, overtures by Potter, Tutton, and Calkin, a quartett by Chipp, and concerto by Sterndale Bennett, which met with general applause. Miss Bruce and Miss F. Wyndham absented themselves, but their places were well supplied by Miss Lockey, Mr. Parry, jun., Mr. Burnett, and Mr. Wilson; Mr. T. Cooke led.

THE MADRIGAL SOCIETY.—E. Bevin, who composed the canon in twenty parts performed at the anniversary dinner last week was a Welchman, and organist of Bristol Cathedral. His treatise on the art of *cannonading* is a curious work, but not quite so absurd as the red, green, blue, and black canons of the early Flemings.

CLASSICAL CONCERTS.—Messrs. Puzzi, Willman, Sedlatzek, Barrett, and Baumann intend producing in the course of their concerts selections from the beautiful compositions of Krommer, Reicha, and the other German writers of *Harmonie Musik*.

PHILHARMONIC SOCIETY.—The first of the trial performances took place on Wednesday evening. The funeral march in Beethoven's *Sinfonia Eroica* was selected in reference to the death of Ries, a member. The new compositions were symphonies by Kalliwoda and Muller; a fantasia, called the "Exiles," by C. Gynemer; overtures by Lindpainter and Potter. Sir George Smart, Moscheles, Neate, Gynemer, and Potter conducted; Cramer, Cooke, and Mori led. The situation of the band is improved; the leader stands more to the right, and the wind instrumentalists are brought forward.

PROVINCIALS.

THE LEEDS ORGAN.—The Leeds folk have been turning their new organ to good account. Mr. Adams having concluded his engagements at the Lecture-room, was requested to perform on Messrs. Hill and Davison's fine instrument, and we are indebted to a correspondent for the following account of his success. "Mr. Adams performed on Monday last on our new organ, in Oxford Place Chapel, at twelve o'clock, to a highly respectable audience, composed of all classes, Churchmen, Dissenters, Methodists, Roman Catholics, and Quakers: he gave us the Overture to *Zauberflöte*, the Harmonious Blacksmith, Luther's Hymn, Rule Britannia, God save the Queen, &c. On Tuesday morning he went to Selby, and performed on the organ in the church there, for the benefit of the poor of Selby. The receipts amounted to upwards of 100*l*. He played several extemporaneous pieces, the Choruses "When his loud voice," "The Heavens are telling," "The Horse and his Rider," &c. Mr. Walton sang "Comfort ye my people" and "In native worth." Last night, he performed again in Oxford Place Chapel, at seven o'clock, to a very large audience, I should say upwards of 2000 persons: they were admitted free: but a collection was made for "The Benevolent or Stranger's Friend Society," and upwards of forty pounds were received. The following is the programme.—Part I. Introduction and Fugue extempore. Air, "With verdure clad," Haydn. Chorus, "God of light." Extempore piece. Motett, "O Jesu," Mozart. Chorus, "Achieved is the glorious work," Haydn. The congregation then sung four verses of the Portuguese Hymn.—Part II. Introduction and Fugue, Bach. Benedictus, from the Requiem, Mozart. Part of a Grand Symphony, Haydn. Air, "Waft her, angels," Handel. Extempore piece. Chorus, "For unto us," Handel. Four verses of the 100th Psalm, sung by the congregation.—He performed this morning also in Brunswick Chapel. The weather was very unfavourable, but there were from three to four hundred persons present, and the collection amounted to 40*l*.

DUBLIN.—The taste for classical music is advancing in this city; and certainly the concerts given by the Anacreontic Society are calculated, in a high degree, to advance and improve the growing fondness for music of a superior class. To the youthful student it must be delightful to hear the productions of Beethoven, so elaborate in character, so profound in musical research, performed with a correctness, point, and energy, by this amateur band, that would reflect credit on professional musicians. Indeed, the opening symphony of the concert of Monday evening left us nothing to hope for: the slow movement in particular was excellent. Mendelssohn's new overture, which we heard for the first time, gave us much

pleasure; and we ardently desire a repetition, that we may appreciate more accurately its many beauties. The singing of Mrs. Elliot, Mr. Bennett, Signors Sapia and Berretoni, added much to the enjoyment of the audience. All our readers must be familiar with their solo singing, and it is unnecessary to particularise the different pieces in that department. The concerted music performed consisted of the quartetto "A te o cara ferzetto," "Quel sembrante," and trio "Papataci," all admirably well sung. There were two instrumental solos, Mr. Barton on the violin, and Mr. Pigot on the violoncello. Though having frequent opportunities of hearing both parties, we were never so much pleased as on this occasion, when they certainly excelled themselves.—*Dublin Paper*.

BELFAST.—The Anacreontic Society held their first public concert for the season in their rooms in King-street, on Thursday evening last, which was numerous and fashionably attended. The selection of music was exceedingly judicious, embracing the compositions of the best masters, and although some of them required considerable power of execution, we are bound to state that the entire performance was most creditable to the society.—*Ulster Times*.

RICHMOND HARMONIC SOCIETY.—A concert was given by this Society on Friday last. Miss Birch, Miss Dolby, and Mr. Robinson were the vocalists, and Messrs. Westrop, Godfrey, Lazarus, Keatley, Beale, Horne, Cubitt, W. Etherington, &c., the instrumentalists. Mr. Henry Westrop led, and Mr. W. Etherington conducted.

UXBRIDGE LITERARY AND SCIENTIFIC INSTITUTION.—Mr. C. H. Purday gave the first of a course of interesting lectures on vocal music, on Tuesday evening last. The room was well attended, and the audience testified their gratification by encoring several of the pieces. Mr. Neibor assisted at the pianoforte, and the Misses Flower in the exemplification.

THEATRICAL SUMMARY.

THE week has brought with it disappointment. We had hoped to have seen a new *Richard*, and a quasi new *Lear*; but *Hamlet* is still the order of the night at Drury, and the tragedy of *Lear* was reserved for production till last evening at the Garden,—too late for us to notice it. It is to us a matter of some surprise that Mr. Charles Kean should have selected *Hamlet* for his *coup d'essai*. A merely respectable actor may at any time safely pass in the part, but it requires the consummate artist to make a sensation in it. Good elocution and graceful action may give the outward form of this "observed of all observers;" the immortal part of him is only to be embodied by a Roscius. Of all the drawings made by Shakespeare's master-hand, this is the one most kindred to the genius of Raffael, and most calculated to foil imitation. To attempt it, without possessing some sparks of the "light from heaven" which called it into being, argues ambition, we will grant, but proves, we must think, folly. Neither, in default of commanding genius,

and which made

"Before whose merit all objections fly,"

"Pritchard genteel, and Garrick six feet high,"

does Mr. Kean own the personal requisites which may cheat the imagination to supply the deficiency. His figure is not only mean in its actual proportions, but in its apparent—two very different things; his countenance has some mobility of feature, but little expression; and his action is rather a series of studied attitudes, than the easy movements of a graceful bearing.

The difference of opinion on this gentleman's merits, expressed by the weekly and daily press, is so distinctly marked as to excite some curiosity as to its cause. Almost unqualified praise has been awarded by the latter, whilst the former, with but one or two exceptions, is as decidedly unfavourable. Is this to be accounted for by the longer time for reflection afforded to the hebdomadal critics, or by a wholesome dread of running themselves into a *premure* on the part of the diurnal? Or is it the nature of the weekly journalist to be atrabilious, whilst the milk of human kindness overflows the bosom of the daily? Or, to use a hacknied

quotation, are there "more things in heaven and earth than are dreamt of in our philosophy?"

The public, meanwhile, who are the final judges, are certainly attracted by each repetition of the *Hamlet*, but not to that furious extent which constitutes what is called—a hit. Rumour talks of five hundred pound houses: it is tal.

Covent Garden has proceeded with the same pieces for some weeks. *Macbeth* on the Monday, *Werner* on the Friday, the opera of *Amilie*, or the romance of *Joan of Arc*, on other evenings, with the pantomime for the concluding entertainment on each. To employ a city phrase—the quotation for money and the account has exhibited little variation.

The operas have at least kept the word of promise to the hope, however they may have broken it to the ear. First of the operatic burletta, the *Musician of Venice*. Braham is of course the musician, *Stradella*, who is exiled from Venice for having married the daughter of a nobleman, without saying "with your leave," or "by your leave," to the latter, and who, having but few "crowns for convoy," in his purse, finds himself in an awkward predicament. He will not apply to the Duke of Florence, who would gladly purchase his compositions at any price, on account of some false taste in music displayed by that potentate in former years. The latter, however, contrives to visit him in disguise, and to overhear him singing strains like music from the spheres, whilst in the act of composing. The harmony not only binds the Duke to him for ever, and him to the Duke, who utters a palindrome on his former musical errors, but melts to compassion a couple of braves, who, hired by his bride's wrathful sire, are secreted in his house with stilettoes ready pointed at his throat. The force of nature can no further go, we take it. The writing of the piece is as lackadaisical as the plot; and the music by Monsieur Pilati is ditto to both, exhibiting little taste and less originality. The best attempt in it is a *buffo* song, very scurvily sung by Mr. A. Giubelei. Braham reminded us occasionally of former days; and in his *scena*, "Holy saint, my breast inspire," poured forth a volume of voice still unequalled. He accompanies himself in this on the seraphine, which is far from a favourable instrument to the singer; but as it is presumed to be an organ, some sacrifice was necessary either of voice or verisimilitude.

We have seen two of the many headed versions of *Le Domino Noir*. At the Olympic, the opera is reduced to an operetta, with some four songs and two concerted pieces; at the Adelphi, it has been abridged to a farce. The comparison is altogether in favour of the former, both as to the taste and elegance of the *mise en scene*, and, generally speaking, as to the acting. In both, Scribe's plot has been strictly adhered to, and, for the most part, his words: the chief difference being that at the Olympic, the *riz au lait* of French modern comic writing has been diluted to water gruel, and that at the Adelphi, the gruel has been fortified by a little ale or beer. This distinction has had regard to the difference of audience. At the one theatre, they have been so used to insipidity, that a joke or a striking incident would bring *eau de luce* and salts into immediate requisition; their palate at the other requires a relish, a kind of taste; to borrow Launcelot Gobbo's expression, they do "something smack, something grow to." It is impossible to judge of what Auber's music may be, by the surreptitious, and somewhat factitious scraps given of it at the Olympic.

At last, the Opera Buffa has left Donizetti for a night or so, and ventured on Mozart. *Le Nozze di Figaro* was produced on Saturday last to one of the best audiences of the season; and as far as the instrumental parts of the opera was concerned, to their entire satisfaction. But acting and singing fell woefully short indeed of the excellence of the band; and there was frequently a game at cross purposes played by the respective parties, that made the performance wear more the aspect of a rehearsal than of a representation. Frederic Lablache gave a new reading of the *Count*, and converted him from the insinuating man of fashion into a magnifico of the "Ercles' vein;" as usual, he sung correctly, but with little expression. Bellini's *Figaro* was loud and noisy; and he kindly addressed the "Non piu andrai" to the audience, by way, we suppose, of sparing the feelings of the "Narcisetto, Adoncino d'amor." But, where is our gallantry? The ladies should have been honoured first. We would fain be complimentary—but then truth and compliments are so much at variance! Madame Eckerlin, in the

Countess, assimilated to her husband in the tragic air of her deportment, and sang with a thorough knowledge of the *maestro*, but with an execution that by no means did that knowledge justice. The *Susanna* of Mademoiselle Scheroni was prettily acted, and she gave the "Voi che sapete" with considerable taste: we involuntarily exclaimed, "O! si sia omnia!" But the most perfectly sustained character in the piece was the *Cherubini* of Miss H. Cawse. Her full, liquid voice, correct intonation, and arch liveliness of manner left nothing to be desired. Catone was the *Basilio*, and enriched the concerted pieces by his fine tenor. The piece was repeated last night; and a few more repetitions will probably mellow the whole into an agreeable and satisfactory, though no practice will enable the *artistes* to make it a complete performance.

MISCELLANEOUS.

Mr. T. COOKE is to be one of the leaders of the Philharmonic band this season, *vice* Weichsel, who retires, carrying with him into private life the friendship and esteem of the musical profession.

MUSIC AND MATHEMATICS.—Mr. Walmisley, the professor of music in the University of Cambridge, and who entered at Jesus College, has come out bracketed with two others, as a sixteenth *Junior Optime* in the mathematical *tripos* for this year. The study of music in former ages was usually blended with that of the mathematics; but we hope Mr. Walmisley has not risked the chance of being thought a musician by mathematicians, and a mathematician by musicians.

M. LABLACHE.—We have great pleasure in contradicting, on authority, the report that M. Lablache has lost part of his property by the fire at the Italian Opera House in Paris. The numerous friends in this country of that most popular performer will hear with great satisfaction this announcement.—*Morning Post*.

Mr. J. B. TUTTON.—The clever master of the band of the Horse Guards states, that it was that band which was honoured by Her Majesty's commands to perform during the evening of Tuesday last, and not the band of the Foot Guards.

Mrs. BLAND.—The remains of this once celebrated vocalist were consigned to the tomb yesterday, in St. Margaret's, Westminster. The annuity on which she has subsisted since the year 1824 was granted to her by the late benevolent Lord Egremont; the sum raised by a benefit and a public subscription amounted only to about £800, the interest of which would not have been sufficient to support her. Lord Egremont took the money collected, and allowed her £80 per annum for life. Her age was 68, and not 73 as has been stated.—*Morning Post*.

BEETHOVEN'S LAST SYMPHONY was performed at the first concert given by the members of the Conservatoire last Sunday. We extract a notice of its reception from our Paris contemporary. "As usual, the members of the society fully occupied the saloon, and it was with considerable difficulty that we obtained a place from whence we could hear the combined effect of the orchestra and voices. The three first movements—the *Allegro*, the *Andante*, and the *Scherzo*, were executed with that admirable precision which we have a right to expect from the first orchestra in the world; but the finale, which is no wise inferior to the three first for beauty and grandeur of conception, was rather coldly received: we must say that it was given with less vigour, and that if it was not understood, it ought, perhaps, to be attributed to faulty execution."

MONUMENT TO MOZART.—The subscription opened in Germany for the erection of a monument to the memory of this great musician is rapidly filling. The lyrical theatres of all the principal towns are lending their aid by the performance of the operas of this charming composer. The performance of *Don Juan* at the theatre of Berlin produced 7,000 francs, which are to be devoted to this pious object; and the sum of 1,170 florins was realized at a concert held for the same purpose at Frankfurt.

SCHROEDER DEVRIENT.—We learn from Germany, that the celebrated cantatrice, Schroeder Devrient, who visited our shores during the last season, is about finally to quit the stage.

THE DOMINO NOIR.—"The patient listener to this new comic opera will recognise every scene, situation, and attempt at wit in the *Domino Noir* as an old acquaintance whom he has met with over and over again in every opera he has known by heart for years. Take a *Domino Noir*, a young man enamoured of little feet, like Prince Mirriflor of Cinderella's slipper, and an English ambassador who travesties the French language at Madrid; take sundry *bon mots* of Mar-sollier, and of M. Etienne, and some of Picard's scenes; take a few Augustines, Bernardines, Ursulines, and any other *ines* you choose—and you have the libretto of the *Domino Noir*."—*French Paper*.

HADYN'S QUINTETT.—Soon after Haydn's return to Vienna, he met Prince Lobkowitz, known as the great protector of music, and as a practical connoisseur of no mean talent. He asked Haydn why he had not written an instrumental quintett; the answer was, that he had never dreamt of such a thing till he had heard the celebrated quintetts of Mozart, and that he found them so sublime and perfect that he could not presume to put himself in competition with such a composer. "Never mind," was the prince's reply, "write me one, and you shall have no cause to complain." Thus urged, Haydn set himself to work, and some time after laid his manuscript before the prince. Casting his eye over the first page, he found a score of five lines, but of which the fifth was left empty. He thought at first that Haydn had begun the quintett in four parts, intending to add the fifth afterwards, as it was sometimes usual with composers to do. But no: running over the whole manuscript, he always found the same line empty. Then turning to the composer, he exclaimed, "Why, my dear Haydn, you have forgot the fifth part!" "Oh, no, your Highness," was Haydn's reply, "I have left that for you to fill up; you will do it better than I can."

FRENCH COMPOSERS.—The Academy of the Fine Arts at Paris, has recently evinced its interest in the youthful *élèves* of the *Conservatoire*, by the establishment of a prize which will prove of incalculable benefit to the young *laureates*, viz., those of the pupils at the *Conservatoire*, who, by their talents and proficiency in the art of music, secure the privilege of going to Italy for the purposes of studying dramatic composition. It frequently happened to those sons of genius, that on their return, through lapse of time, and the too general effects of absence, their early efforts had passed into oblivion; and it was with difficulty that they could obtain from the managers a *libretto* on which to exercise their talents. To afford, therefore, these youthful aspirants to fame an opportunity for display, the Academy has offered a prize medal, of 500 francs value, for the best *libretto* in the Italian language, which is to be written expressly for the use of the *élèves* of the *Conservatoire*.

HANDEL'S ORATORIOS.—The *Belshazzar* has recently been published with additions, to the score by *Herr Moesel*, of Vienna, who has completed his task with much ability, and it forms a valuable addition to the German imprints of the Messiah, Judas Maccabeus, Saul, Athalia, Deborah, and the Alexander's Feast. Mr. Wessel, the importer, appears to have lighted on some interesting publications during his visit to Germany.

ZINGARELLI, the Neapolitan composer, died about a month since, at a very advanced age.

HUMMEL and BERLIOZ.—Among the papers of the celebrated Hummel, whose recent loss Germany so much deplores, a manuscript score of a grand mass in C major, has been found. It has been performed at a concert given in the theatre at Vienna, for the benefit of an Institution established in aid of the Musicians of the Chapel belonging to that court. This composition has been deemed worthy to take a high place among the noblest works of its author. Another composition brought forward at the same concert, created considerable sensation; viz., the overture to *Francs-Juges*, by M. Berlioz.

SIR WALTER SCOTT says of himself what has been true of several other men of the most distinguished genius, "Complicated harmonies seem to me a bubble of confused though pleasing sounds. Yet simple melodies, especially if connected with words and ideas, have as much effect on me as on most people."—*Times*.

ROSSINI will pass the winter at Milan. LITZ is there, and intends giving concerts.

A WRITER in a Sunday paper has honoured a contributor to THE MUSICAL WORLD with a more than common share of his abusive dulness. The gentleman is lucky in being permitted to impose the amazing folly, ludicrous inconsistencies, measureless ignorance, and perpetual blunders, which distinguish his supposititious articles entitled "Music and Musicians," on the broad shoulders of an ATLAS; which have, however, long ached under the ignominious burden. Our contributor, and his *inimical friend*, may console themselves, for very opposite reasons, with the sensible remark, that no man was ever *written down* but by *himself*.

WEEKLY LIST OF NEW PUBLICATIONS.

- PIANO-FORTE.**
W. A. Mozart. "Don Giovanni," the whole Opera, with a Portrait EWER & CO.
J. W. Kalliwoda. Le Papillon et Le Bouquet Valse J. PAINE
Ditto, arranged as a Duet DITTO
C. Czerny. "Teatro Buffo Londini," No. 6, Fantasia from Donizetti's Op. Torquato Tasso WESSEL
Chopin. Op. 28, Improvvisu in A flat DITTO
— Op. 33, Souvenir de la Pologne's 4th Set of Mazurkas DITTO
— Op. 32, Notturmo's 5th Set DITTO
Handel. The Horse and his Rider, arranged as a Duet by Dr. Crotch, No. 7 MILLS
Wade. The favourite Air in Giuramento, arranged CHAPPELL
Hunter. Meyerbeer's Crusaders March DITTO
— Les Brillantes, 3 favourite Airs DITTO
— Deux Thèmes Elegantes, Marche de Norma No. 1, Tyrolienne No. 2 DITTO
— Variations on the favourite Romance by Puget Ave Maria, Op. 96, No. 4 MORI
— Rondo on a Theme by Puget, Op. 96 DITTO
A. Flèche. Royal Waltzes, dedicated by permission, to Her Majesty JEFFREYS
— The Valse Pathétique DITTO
Thalberg. Quadrilles SHADE
— Queen of Hearts Quadrilles DITTO
Czerny (C.) Souvenir du Rhine COCKS
Herz (H.) Grand brilliant fantasia, from La Double Eschelle CHAPPELL
Hunter (T.) No. 1 of three Italian cavatinas, arranged as duets DO
Thalberg. Two waltzes PLATTS
Czerny (C.) Soirée dramatique, No. 1 le Préaux Cleres Herold—No. 2, le serment Auber—No. 3, Zampa Herold D'ALMAINE
— Trois airs Italiens. No. 1, a te addio, Donizetti—No. 2, oriel pitoso, Bellini—No. 3, idolo del mio tesoro, Rossini DO
— La memoir, three rondinos, No. 1, midnight song of the gondolier—No. 2, fairy chorus from Cinderella—No. 3, the dark blue eye DO
André (J.) Fantasia on favourite airs in Bellini's opera Norma ANDRE
Hunter (T.) Variations sur une valse favorite de Strauss, Op. 55 DO
— Variations sur une thème tyrolienne DO
Marschaus. Grand rondo brilliant in D. Op. 65 BOOSEY
— Galoppe militaires, third set DO
Op. 68 WYBROW
Knapton. Pianoforte tutor DO
Rory O More, and Waterloo waltz, No. 66 DO
Beethoven. Grand sonata in A, Op. 47, arranged by C. Czerny WESSEL
Czerny (C.) Introduction and variations brillantes on the chorus viva! viva! from Il Pirata, Op. 442 DO
Thalberg's Fantasia on 1 Capuletti e Montecchi, as a duett MORI
- VOCAL.**
N. J. Spolie. The heart that's true..... FAULKNER
T. Valentine. There's not a leaf DITTO
— The silent Prayer DITTO
Schmidt (J.) The Mendicant, (Das Bettelweib) a ballad ANDRE
From yonder mountain's rugged height CHAPPELL
FOREIGN VOCAL.
Donizetti. Nel seu d'amore cavatina LONSDALE
Thalberg. Sei anette (Italian and German words) Op. 23 MILLS
— Ditto, Op. 24 DITTO
Rossini. Già d'insolito (L' Italiana) DO
— Al capricci della sorte in G. (L' Italiana) DO
Belini. Quando veria quell' è arietta Do
HARP AND PIANO.
Rosenhain, Op. 13, Grand Duet, fantasia appassionata WESSEL.
HARP.
Labarre (T.) Les danses nationales de l'Europe. Op. 83, No. 1, France—No. 2, Italie—No. 3, Espagne—No. 4, Allemagne—No. 5, Hongrie—No. 6, Styrie—No. 7, Russie—No. 8, Pologne—No. 9, Ecosse MORI
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Clinton. Six German melodies for Flute and Piano, No. 1, Spohr's Rose in the Charns—No. 2, Kreutzer's Hark! the Posthorn sounds—No. 3, Kalliwoda's Forth I roam WESSEL
Giuliani. Twelve Waltzes for two Guitars CHAPPELL
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De Beriot, first concerto for violin with Piano WESSEL
Beethoven. Grand overture to Leonora, for two flutes and piano concertante, by P. Ciani chetini DO
Clinton. Garland of German melodies, flute and piano, No. 4, He leads a life of ecstasy, Beethoven—No. 5, Fight my heart, Weber—No. 6, The farewell, Mozart DO
Giuliana. No. 20, by Leon Schütz, being Op. 123, of Giuliani for guitar solo DO

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During my long experience as a Teacher of Music, I have always considered it as my duty to persevere, as they successively appeared, every work of importance on Piano Forte playing; besides which, I, myself, have translated for various publishers, the *Methods of Hummel, Hunten, Kalkbrenner, &c.* but after having most attentively gone through Mr. Czerny's Method, containing 900 pages of Manuscript, and which I am engaged by Messrs. Cocks and Co. to translate, I feel bound in justice to say, that this work very decidedly outshines that of every other Author who has written on the same subject.

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Third. That this work, though of such extraordinary length in the MS., is not a mere bulky volume of unconnected and uninteresting passages, nor of dry and tiresome precepts; but, on the contrary, that it is a truly rich and inexhaustible mine of the most valuable and lucid information. Its pages every where contain the most copious explanation and development of each subject as it arises, illustrated by innumerable ingenious and interesting practical exercises, full of beautiful melody, and so admirably contrived as to lead the Pupil onward, step by step, in the gentlest gradation, and in the most agreeable manner, to the summit of the art.

Mr. Czerny, coming into the field after every other Author, has had the advantage of meditating on their plans, and the opportunity of ascertaining experimentally in what respects they have failed in the execution of them. He has amply and nobly supplied every deficiency in former Methods, whether of theory or practice; and he has presented us with a work, which in regard to interest and utility can never be surpassed; such as indeed might have been anticipated from an Author, who stands alone as a Composer for, and Teacher of, the Piano Forte.

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